

# THE MUSICAL MAGAZINE.

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No. 1.

## INTRODUCTION.

IN presenting to the public the first number of a periodical devoted to the interests of the musical art, it seems proper to lay before our readers a general outline of the plan we are intending to pursue. Our object is the diffusion of general information Musical intelligencers which have circulated to some extent in this country, have not been without their use. They have merited and received a share of public patronage which we hope may continue and increase with the progress of musical cultivation. Something farther seems however to be demanded for securing the best interests of the art; and a monthly magazine, appropriated to all the important branches of theoretical and practical music, will to say the least, be regarded as something new. Whether such a work is really called for, and whether it can be well sustained, are questions which the public will claim the privilege of answering, while the conductors will be constrained to abide by its decision.

There will be no want of materials for such a work as we are now commencing. The whole subject of music, practical and theoretical, lies open before us. The science is intricate and extensive, and the practice embraces distinctions that are numerous and important; nor is the history of music, ancient or modern, by any means destitute of interest, or barren of materials for argument or illustration. "History is philosophy teaching by example," and the lessons to be derived from it may be of great use in the departments of criticism and taste. Yet the multitude of its details we shall pass over, as not embracing sufficient interest, for the generality of our readers. Passing by, also, the lighter articles of intelligence and the discussion of topics of minor importance, we purpose to devote ourselves more especially to the interests which are of a fundamental nature; and we shall thus aim more at utility than amusement.

We live in an age when the old foundations in every department of literature, and the arts are beginning to be shaken. Whether it is that they are to be overturned, or reformed and perpetuated, remains yet to be seen. Whether the endless novelties and inventions of the present day are finally to outweigh the standard productions and the tried experiments and principles of preceding ages, is a question that time will determine. Every age has its improvements, and every generation thinks highly of its own wisdom. Great improvements are undoubtedly now in progress; and though all is not gold that glitters, we are far from thinking that the creations of genius have done their utmost, or that the inventions of the human mind have reached the height of their loftiest achievements. We would not keep behind the spirit of the age. We would do nothing to retard its operations, or interrupt its progress. Nor would we be forward to censure every thing which is liable to criticism. Yet while

glancing at the materials that come before us, we shall be permitted in the best sense of the precept, to "prove all things, and hold fast that which is good."

The spirit of reform is abroad, and we rejoice that it is so; there is abundant need in such a world as this. The necessity is nowhere greater, perhaps, than in the field of musical cultivation; and among the various departments of music, that which is or purports to be devotional is preeminent for the the prevalence of its abuses.—Many of them are really insufferable. They are a living disgrace to the friends of pure evangelical religion. These abuses must be exposed; they must be rendered palpable to common apprehension. Tenderness, forbearance, and charity, are Christian virtues never indeed to be violated, yet these are not inconsistent with the exercise of honest fervor, persevering energy careful discrimination, and great plainness of speech.

The great Master of Assemblies has too long been dishonored in the office of sacred praise, by every rank in the community of Christian worshipers. Pastors and people, the aged and the young, the rich and the poor, have all participated in the sin. There seems to have been one general consent in undervaluing the praises of Zion's King. Neglect on the one hand, and heartless formality on the other; it is hard to say which has been most offensive to the eye of infinite parity. In this department of worship, public and private, the grand adversary of our race has been permitted to triumph, it should seem, almost without the slightest color of resistance. The churches of the primitive ages of Christianity were indeed distinguished for their good music, and the heathen were attracted by it, greatly to the furtherance of the gospel. But in modern times, the influence has been reversed. The youthful amateur is now more likely to be drawn into the temples of heathenism and infidelity, by the charms of music, than into the churches of the living God.

The praises of Zion have lost, not only their original attraction, but much of their comeliness and purity. A few years since, most of the teachers of psalmody were either ignorant of the art, or degraded in their morals. The young and the thoughtless occupied, almost exclusively, the "place appointed for the singers," while the Asaphs, the Hemans' and the Jeduthans abandoned their harps, and gave place to the Sanballats, the Tobiahs and the Geshems, who possessed the spirit of aliens from the commonwealth of Israel. Those who were distinguished for their piety had gradually withdrawn themselves from the ranks of cultivation because they were not edified; and thus the office of sacred praise, even where the art was not wholly prostrated, became in time like

"The smooth deceitful sea,  
"And empty as the whistling wind."

To some extent it retained the form of godliness, but it had lost the power.

Meanwhile the music of the Theatre, the Opera, the Concert, and the Oratorio, was increasing its attractions, and beginning to aspire even to holy orders. Professors of religion, especially in our cities, were not all insensible to the charms of fine music; and how were they to be gratified? The Theatre was no place for them.—The Opera they thought was very little better. The fashionable Concerts of secular music were incongenial to their habits and feelings; while the "Grand Oratorios of sacred music," were felt to be too repetitious, elaborate, noisy and unimpressive.—Recourse was therefore had to a new expedient. In a few instances, as by way of experiment, the first rate performers of the Theatre and the Opera, vocal and instru-

mental, were transferred during the Sabbath into the choirs of the churches. The attraction of their minstrelsy was not inconsiderable. If some persons were grieved, and offended, others still were well pleased and thought themselves highly edified. A taste for music was evidently increasing. Conscientious amateurs could now go to church and hear the greatest performers of the age. But this was not all; they soon became less scrupulous and followed them to the Concert-room, the Opera, and, on special occasions, even to the Theatre. The evil tendency of this expedient at length became too obvious. There was no remedy but to abandon it, and make a fresh effort towards carrying religious musical cultivation into the heart of the churches. This was the very thing to be desired, the only practical expedient that could promise any favorable result.

But, alas, the prejudice, the dullness, the apathy that ensued! The expedient did not wholly fail. It must eventually succeed; for in its nature it is at once honorable to the Christian name, and favorable to the advancement of enlightened piety.

Devotional music is now evidently on the increase. If its course is more noiseless than in former times, it is not the less certain and beneficial. Those "who are spiritual," are returning to their duty, and are beginning to realize the preciousness of their privilege in a manner unknown before. Neglect and apathy are giving place to feelings of tenderness and emotions of sympathy. Ministers are becoming more attentive to the claims of devotional music, choristers are becoming more devout, and teachers more skilful and exemplary. Still much remains to be done. Abuses are but partially removed. The true spirit of devotional singing is but beginning to revive. There is yet a great dearth of musical talent and scientific information; and in reference to such weighty interests as these, the Magazine, it is hoped, will not fail to exert a beneficial influence.

Of the topics which readily present themselves on this general view of the subject of sacred music, the following are among those which claim especial attention: viz. abuses and methods of reform; duties of clergymen and laymen, parents and children, teachers and pupils; music schools and classes, adult and juvenile; elementary instruction in its various branches; the management of the voice; adaptation and expression; instrumental accompaniments; mental associations and sympathetic emotions; religious edification, in public, in the social circle, and in private; style considered in itself and in reference to the various religious denominations, districts of country, and classes of individuals; causes and preventions of feuds and animosities among musical men. These are among the topics that occur to us, on the first glance at our materials. A multitude beside them will arise, having relation more or less, to every branch of the musical art.

As to the theoretical department, we shall endeavor to strip the science, in some measure, of its endless technicalities, that we may the better adapt ourselves to the present state of musical knowledge in the United States. Here, perhaps, our topics for the present ought to be few, and our remarks comparatively brief.

Under the miscellaneous head, we shall glance at the prominent musical publications that come before us; but cannot promise to review, or even notice every thing of the kind that chances to come to hand. We have never studied the science of puffing. It appertains, perhaps, more to the columns of a weekly journal, than to the pages of a magazine. Though we mean to pursue an open, kind, and liberal course in respect to criticism, we must, at the same time be allowed, when we *do* speak, to speak the truth; and this with our eye fixed more intently on the public good, than upon the

interests of individuals. Such a course may sometimes subject us to private censure; but we have counted well the cost, and have determined to do our duty.

Of the musical pieces which will appear in the magazine, those contained in the present number may be deemed a fair specimen. Our object is to furnish useful pieces for the parlor, the practice room, and the choir. The pages we devote to this object, may ultimately form a little volume of miscellanies, as a welcome companion, not a rival to other collections.

On the whole, we are fully sensible of having marked out for ourselves a difficult as well as a highly responsible course. Under the divine blessing, age, study, experience and industry will do something for us; the residue must be made up by the indulgence of the public, whose kindness we have so abundantly experienced on former occasions.

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## PRACTICAL.

### VOCAL EXECUTION.

UNDER the head of *vocal* execution may properly be embraced all that constitutes good singing. A practical knowledge of musical notation is indeed of great importance to the vocalist. It is in truth indispensable. Yet as this knowledge may exist where there is but little cultivation of the voice, we shall prefer to speak of it at another time and in a different connection. At present, we shall confine ourselves to those details which relate to the formation, management, and employment of the human voice in vocal enunciation. We shall consider the subject under the usual heads of **TONE, INTONATION, TIME, ARTICULATION, ACCENT and EMPHASIS, EXPRESSION, and the GRACES.**

**I. OF TONE.** The word *tone* has two significations. It signifies a musical interval, as from *fa* to *sol*, *do* to *re*, or a sound separately considered, as when we say of a person, he has a *good* tone, a *bad* tone, &c. We shall here use it in the latter sense.

The importance of special cultivation in reference to tone, is but little appreciated by the generality of singers. In instrumental music it is freely admitted. The filling of a flute, the management of a reed, the bowing of a viol, are processes which no one thinks of acquiring without time and labor. Among organ builders, too, the voicing of the pipes requires great experience, care, and delicacy in the workman, all of which is indispensable to the perfecting of the instrument. But it should be recollected that no instrument is so complicated in its mechanism, or so susceptible to the influence of cultivation, as that which

produces the human voice. The disparity is immense. It is as great as that which distinguishes the wisdom of the Creator from the inventions of his creature, man. We mean not the slightest disparagement to instrumental music by this remark. We wish to have the capabilities of the human voice better understood.

Anatomists tell us that "in singing as well as in speaking, the sounds are formed in the *larynx*, situated immediately above the windpipe; and that the notes of the musical scale as produced by the combined action of the muscles upon certain membranes in the interior of the *larynx* which forms an aperture called the *rima glottidis*. In the higher notes of the scale, this aperture is proportionably contracted, and in the deeper intonations, the membranes are relaxed, and the aperture enlarged. The office of the glottis, in singing, is the same as that of the reed in musical instruments, and the muscles are made to act upon it, with the utmost precision and agility." When the vocalist is sounding, a quantity of muscles almost innumerable is put into motion, all vibrating with mechanical exactness. The whole frame is agitated. This process is most observable while executing the deep and powerful tones of the bass. A strong sensation is felt in the neck; while the breast, the ribs, the shoulders, the hips, even the arms, and fingers, and the lower limbs and feet are in motion. the seat or chair which the singer occupies at the moment, the pannel work against which he chances to lean, and in favorable circumstances, the very floor upon which he stands, will waken into sympathetic motion. How wonderful is this mechanism! The right management of such an instrument may well be thought to require skill.

Under this view of the subject, the required process of cultivation will appear obvious. All our muscular exertions require practice. The voice is formed upon the vowels. Let the singer assume the standing position with his head erect, and his body inclined forward. The mouth, throat, &c. should be held much as in the act of coughing. Then let the sound commence on some convenient pitch upon the letter *a*, as heard in the interjection *hah*; which of course, in the first instance, will be harsh and disagreeable; but by a repetition of effort, it will be gradually improved. The pupil should alternately swell his voice to its utmost intensity, and diminish it to its smallest volume; raise it to its highest elevation, and depress it to its lowest depth. The different sounds of *a*, of *o*, and of *u*, may next be tried in succession, either as simple vowels, or in connexion with the smoother consonants in monosyllable, such as *fay*, *far*, *faw*, *sol* *sole* *sool*, &c. Last of all

the slender vowels *e* and *i* may be attempted, with such slight and delicate modifications as are consistent with the euphony of language.— From monosyllables the pupil may proceed gradually to longer words, and phrases, and sentences, till his voice becomes freed from nasal, labial, and dental impediments, and acquires strength and delicacy, and compass of tone. Meanwhile, let the pupil, in his *more ordinary efforts*, equally avoid that miserable humming through the nose, which among uncultivated singers passes for soft melody; and that opposite extreme of shouting, which has too often been indulged in the thundering chorusses of an oratorio. He is not to transfer his private exercises to the choir or rehearsal chamber, but the mere result of them, as they have operated gradually upon his habits of enunciation.

Much practice is indispensable to success. Muscles become rigid when kept out of use, or pliant and active when brought into frequent exercise. The influence of this physical principle ought to be better understood. It is equally important to the singer and to the speaker. The voice in reference to the powers we are now contemplating, will become almost what we choose to make it, by industrious cultivation; while on the other hand, it easily vitiates by negligence, and fails through disuse. The lungs, the throat, and the general health, as well as the voice of many an individual, would be gainers by a proper regard to this principle. We should thus hear little of decayed voices and weakness of chest. Professional singers understand this matter, or they never would practice like the day laborer, hour after hour, to retain the command of voice.

An example of such a nature from the theatre and the opera, should be a powerful lesson to the lovers of the praises of Zion, who in other things acknowledge the importance of bringing beaten oil into the sanctuary. It is as impossible to neglect the voice without injuring it, as it is to bring it under proper cultivation without improving it. This principle is universal in its application. A very Handel would in a short time lose his voice by neglecting it; while many an indifferent singer might become a Handel by regular cultivation.

We leave our conscientious readers to make their own inference from such a statement as this, and will only add at the present time, that weak lungs and rough or feeble voices among persons in health, form no sufficient apology for the neglect of the vocal powers. A little cultivation makes the rough places smoothe; and as to health, persons even in consumption are advised by the most judicious men of the medical profession to exercise their lungs moderately in singing. Let all



then, who are solicitous to improve their voices, make the effort in the manner we have been describing, and wait patiently for a season, with the expectation of a favorable result. The object is worth an effort. "Old men and maidens" as well as *young* men and children, are exhorted to praise the Lord.

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#### ABUSES OF SACRED MUSIC.

1. The term *sacred music* is often applied to pieces decidedly *secular* in character, to which some one has improperly applied a religious text. This is an abuse of the art, of the composer, and of the general principles of taste.

2. Compositions of a devotional character, executed for purposes of display, or rehearsed before the public in the midst of worldly associations and in the spirit of levity. This is manifestly an abuse.

3. Persons known to be of irreligious characters, put forward in the opera, the oratorio, and even in the choir of the church, in performances which purport to be religious. Thus the mouth often defiled with cursing pretends to bless; the lips of the scorner mimic the melting accents of the broken-hearted. The "harp and the viol" of the debauchee breathe soft music in the sanctuary till the season of holy prayer or solemn address from the pulpit afford the minstrel an opportunity of visiting some neighbouring grocery!

4. Singing the praises of God without devotional or tender or solemn emotions, while the style of execution is such as to call forth special admiration from the listeners.

5. Singing his praises in public with uncultivated voices, voices which make discordant melody, false harmony, or incoherent rhythm. This is bringing the halt, the blind, the torn and that which costs nothing to sacrifice. Will it be accepted?

6. Singing in an inarticulate and unimpressive manner, so that those who occupy the seats of the learned and the unlearned cannot say Amen, or giving by powerful instrumental music such "an uncertain sound," that no one will "prepare himself for the battle."

7. If St. Paul's method of singing was right, then in imitating him we are bound to make the exercise of devotional singing equally solemn and impressive with that of social prayer. He would sing as he would pray, with the Holy Spirit, and for the public edification, 2 Cor. 14, xv.

—xvii. What then must be thought of a clergyman, we ask, with due reverence to the sacred office, and submission to the worthy incumbent, what must be thought of the clergyman who treats the public praises of Zion with marked indifference and disregard? What should we think, if, while another was offering prayer, he were to be seen listless, inattentive, looking over his hymnbook or sermon, beckoning to the sexton, receiving written notices, leaving his pulpit to whisper some member of the congregation, making arrangements for subsequent exercises, requesting the assembly to change their seats, as at seasons of communion? True, he *means* no disrespect to the worship, he acts without proper reflection; he acts simply and entirely from habit. But unfortunately, this is the precise plea which has been offered time immemorial by men who profane the sacred name and ordinances of God! Far be it from the beloved pastors of the flock of Christ to insist on maintaining such a plea as this

(To be continued.)

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### THE CHEST VOICE.

THE low tones of the voice of females are in this country, generally feeble, but by special cultivation they become very rich, powerful and expressive. Some of the most soul thrilling passages of German music have the Soprano voice quite down in the staff, and often several degrees beneath it. See examples of this nature in "Spiritual Songs," pages 240 and 264; also several of the tunes in the Boston Academy's Collection. "When gathering clouds," page 289 in the Appendix to Musica Sacra may also be cited in this connection. Such low passages are not intended as feeble ones. They require strength and pathos, such as are seldom met with, among ordinary singers. Choirs that are but partially disciplined should seldom attempt them in public.

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### PLAYING AN ACCOMPANIMENT.

Pupils who are learning to play on a musical instrument, are always in haste to exercise their skill as accompanists. But this faculty is



generally the hardest of all to acquire ; and the most self-denying to put in practice. It should never be attempted till the instrument is well mastered by the learner.

Accompanying is one of the last things taught in a course of instruction. So say the best writers upon the subject, uniformly. And certainly in the higher walks of cultivation the remark has a universal application.

Rosseau has some excellent remarks upon the subject in his *Musical Dictionary*. Burney's writings convey the same ideas of the subject. Rees' *Cyclopædia* may also be profitably consulted in relation to it ; also the *Edinburgh Encyclopædia*, and various other authorities. A partial abstract of the principles and directions for the accompanist is contained in the following paragraph from the "*Musical Cyclopædia*," a notice of which we have given in our present number.

"It is absolutely necessary that an accompanist be a skilful musician, acquainted with the science of harmony ; he must perfectly understand the nature of accompaniment, and must have a sensible ear, and well founded taste. It is his business to fix the key and sustain the pitch for the voices. This requires him to have his finger under the required note, and re-strike it if the voice falters, or if the voice varies from the pitch, to anticipate it, and set it right. The melody and execution should be left to the principals. When the effect depends on the melody of the principal part, the accompanying harmony should be thin and soft : but when there is little melody, the voice may be full and sustained. When there is difficulty in preserving the time, the accompanist should strike the several parts of the measure firmly and distinctly."

It is easy to understand from such directions, why it is, that our performances of church music are so often injured by accompanists who possess little skill. Men must learn to master their own instruments before they bring them into the choir to control the voice of the singers. The least that ought to be expected is, that they shall have a thorough course of preparation in the practice room of the choir, submitting themselves to the direction of the leader. Most inexperienced performers have no idea of the embarrassment they are continually liable to occasion the vocalist.

In chamber music, the lady who accompanies herself, is so absorbed with the instrument, as in most cases, after years of cultivation, to sing without articulation or expression. This is sometimes well ; as also the

position with her face towards the wall, that the company may neither hear the indecent sentiments contained in the stanzas, nor see the blushes of the fair executant as those sentiments meet her eye. However, if a better style of chamber music ever prevails, this practice will call for a thorough reform. Most of the best teachers of the piano forte know little of the vocal art; and the unhappiness is, that those who attend their instructions have little remaining taste for the simple, chaste, fervent, and impressive style of devotional singing that appertains to the best church music. They are seldom found in such schools of peculiar cultivation. Let Christian parents think of this.

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## THEORETICAL.

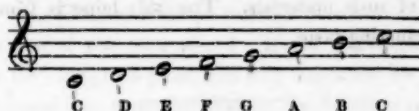
### ORIGIN OF THE SCALE.

"WHAT is the origin of the musical scale or octave?" is a question often proposed by individuals who are not versed in the science of music: it is a deeper question than they generally imagine; as it lies at the foundation of musical science.

*Melody* has sometimes been termed a *harmonic* analysis. This definition when elucidated will give some general notion of the subject.

Sounds are produced by vibration. A sonorous body when put in motion, gives beside its one principal sound, several subordinate and comparatively feeble ones, called its harmonics. Let a second body be struck, whose principal sound is in perfect unison with one of the harmonics (say the major fifth) of this first body, and we shall have a second chord or class of harmonics like that of the former but of different pitches. Let a third body be put in motion under similar circumstances in connexion with the second body, and we shall be furnished with a third chord or class of harmonics, like the former classes, differing from them only in pitch. Now it is plain that these chords or harmonics will have from the circumstances of their derivation some special relation to each other; and accordingly we find that when written down and analysed they produce the eighth intervals of the modern major scale. Thus F, when a generator or sounding body, produces A, and C, as its harmonics; C, a major fifth above F produces as a second generator, E, and G; and G, as a third generator or major fifth

above the second produces B, and D. The letters F, A and C, E and G, B and D, when properly arranged give the eight intervals of the scale.



If now a fourth generator were to be added after the manner of the preceding ones, we should have as derivations from D, the intervals F sharp and A. The F sharp being a semitone higher than the former F natural, would of course introduce another scale: and additional generators would each have a similar influence. Three generators, such as we have described will produce the entire major scale. This scale once obtained, other similar ones embracing sharps and flats are easily formed in connection; and the minor scale in this view of the subject may be regarded as in some sense a derivative from the major. The first or lowest note in the scale is called its key. In composition the scale frequently changes into some of its relatives and derivatives, though it is on the whole predominant, and thus a rich variety of materials is provided for the store house of the composer.

The preceding hints are of a very general character; but they will serve to give some impressions of the nature of the subject, which is all we intended in the present article.

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#### WHAT CONSTITUTES A COMPOSER.

SOME persons who have made creditable progress in the art as practical musicians, have supposed that by simply mastering the rules of the grammarian or contrapuntist, they might make equal progress as composers of music. This is a mistake. It is like supposing that a knowledge of syntax and prosody will enable a man to write good poetry. The knowledge in question has its uses that are important; but something far beyond it is necessary to constitute a composer. The grammarian must yet become a rhetorician, a critic, an extensive analyzer of ancient and modern specimens. He must possess an original mind, a creative fancy, a fervid imagination, a heart susceptible of the tenderest emotions. All these should be crowned with persevering study and accompanied with modest reserve and self-diffidence, if the student in music would aspire to the character of a successful composer. No wonder then, that our musical

commonwealth has been inundated with a flood of insipid publications. Nor is there any probability that the diffusion of knowledge, will produce a dearth of such materials. The only hope is from the cultivation of discriminating taste.

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#### ENHARMONIC ORGAN.

THE last Westminster Review contains a notice of an organ so constructed as to supercede the necessity of the usual methods of temperament. The minuter intervals are so classified and arranged, that, by playing as occasion may require, from three distinct finger-boards, the proper enharmonic changes can be realized in the execution. This it should seem, is an improvement upon Mr. Liston's famous organ with enharmonic slides, and will no doubt lead to important results in musical cultivation. How different, for example, would the well known passage of Haydn—"The heaven's are telling," appear when executed on such an instrument! Our American orchestras, thus far, have not been equal to such accurate intonation. The common organ renders such passages extremely harsh. This is one reason why they are so unsatisfactory to an audience, that know not how, by a scientific imagination, to make the proper allowance.

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(For the Musical Magazine.)

TO THE EDITOR. Sir—The philosophers tell us that sounds in their transmission undergo no change of pitch. At least this is stated as a general principle, against which there are thought to be only some slight exceptions, where a sound becomes a trifle flattened, by being partially impeded in its progress. But I well recollect an instance of a far more marked character, where, by moving my position a few paces, during the ringing of a clock-bell in a small unfinished house, the sound was changed in its pitch not less than a full tone. The experiment was uniform in its result as often as I chose to repeat it, up to the period when the rooms of the house were finished; at which time the phenomenon disappeared. The house was one of an ordinary structure; nor was there any thing peculiar in the construction of the clock or in its location. The change would take place while I was passing outside the

house in a lateral direction, from the front door of an adjoining room. The sound at every position I made was loud, perfectly clear, and distinct; so that I could have made no mistake in observing the change.

What think you of this statement? If the philosophers are right, then why was the change so great, and why was it not the most remarkable when the sound was most impeded by the finishing of the rooms?

The above is submitted to you for what it may chance to be worth. The thought has struck me that the experiment might be of use in the location of choirs or musical instruments. MINIM.

REMARKS.—We recollect of no principle in the science of acoustics that accounts for the "change of pitch" as mentioned above. At the same time, the statement we doubt not, is fully to be credited. We have noticed ourselves *trifling* changes of a similar nature, that have been sufficiently perplexing in reference to the location of singers in a private room or choir; but none that could bear comparison with the above.—ED.

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## MISCELLANEOUS.

THE MUSICAL CYCLOPEDIA: or the principles of music considered as an art and a science; embracing a complete musical dictionary, and the outlines of a musical grammar, and of the theory of sounds and laws of harmony, with directions for the practice of vocal and instrumental music, and a description of musical instruments. By William S. Porter. Boston, James Loring, 1834, pp. 332, 12 mo.

The art of music has been cultivated from the earliest ages of time: but the science as now understood is comparatively of modern origin. The music of the ancients, was in all probability very simple. If it was otherwise, as has sometimes been conjectured, the traces of its distinctive peculiarities are irrecoverably lost. The speaking monuments of antiquity, comparatively few that relate to the subject, give but faint indications of what would now be termed musical science or practical cultivation. The scale itself was imperfect. It could have had but little resemblance to the modern diatonic arrangement. The ancient Grecian scale, like that which distinguishes the old Scottish melodies, consists of six notes instead of eight. The scale of the Chinese is not more extensive; while that of the Sandwich Islanders, of the American Indians, and probably of other barbarous nations is still more rude and

defective. These facts sufficiently demonstrate that just musical intonation is the result of practice and discipline, and not of special instinct as many would seem to suppose. Nature has furnished the entire race of man with musical organs and mental susceptibilities. Cultivation has done the rest.

Instrumental music was specially remarkable for its slow progress to maturity. The addition of a single string to the lyre of the ancients, was the work of a century. Instruments, for a long period, were mere accessories to the human voice. Many centuries elapsed before they had a distinct language of their own. This language, rude at first, was long in acquiring its distinctive character. In the years of its minority, instrumental music derived its tones, its rhythm and its style of execution chiefly from imitations of the vocal art. A period of entire independence finally succeeded; and in modern times, we have often witnessed something not unlike the ambition of dictatorship. A spirit of rivalry is carried on between the parties, in which neither is wholly vanquished, while each in its turn is enriched by the spoils of its adversary.

In the higher departments of the art, however, the influence between vocal and instrumental performers has become reciprocal. Each knows how to maintain its occasional independence, and when to yield in temporary subordination: and, to the present hour, their influence in dramatic music is never greater than when exerted on the principles of entire reciprocity.

Instruments possess the power of descriptive imitation, to a degree almost unlimited. They imitate the operations of physical nature, the noises of insects, the cries of animals, the singing of birds; and, to the initiated, they paint almost every thing that ingenuity can invent or imagination conceive. In such cases, the voice simply acts as interpreter; and sometimes speaks but in broken exclamations, as if giving the mere names of things or the indices of thought and emotion. At other times, this arrangement is nearly reversed. The voice is allowed to make its strongest appeals to our sensibilities, while the instruments do little else than mark the time, strike an occasional chord, and support the faltering accents of the singer. After all, the vocalist is in the highest sense of the phrase, the principle performer. Instruments may strongly excite the imagination, and thence operate on the sentient principle. But the cultivated tones of the human voice, clothed with language, and uttered under the influence of kindling emotion, speak more directly and intelligibly to the heart.

But the science and practice of music embrace other important dis-



tinctions. These have arisen from the different powers that are discoverable in the endless variety of voices and instruments ; from the different purposes to which music has been applied, whether mournful or joyous, descriptive or impassioned ; from the different classes in society that have patronized the art, whether learned or unlearned, musical or immusical, moral or immoral, religious or irreligious ; from national peculiarities, as to language, habits, principles, manners ; circumstances, favorable or unfavorable to the progress of musical cultivation. Almost every nation but ours, has its peculiar style, which is distinguishable by well informed musicians, though the latter may entertain among themselves, different views respecting it. To American ears, the Scottish style for example, is peculiarly soft and tender ; the French, gay and frivolous ; the Swiss and the Polish, unique and unimpressive ; the Italian, light and artificial ; and the German, rough and heavy, though learned, picturesque, and deeply sentimental. Each national school, too, has its peculiarities, both of a practical and scientific nature ; and as the language of musical signs is everywhere substantially the same, the celebrated productions of any school, may pass through the civilized nations of the earth, and be everywhere incorporated with the current works or specimens which are held in greatest request. Hence arise a multitude of discrepancies in the statements and the technicalities of scientific musicians ; and an almost endless diversity of taste among amateurs, executants, and composers. These disagreements, however little influence they may chance to exert in what are termed the higher branches of cultivation, never fail to operate in a most disastrous manner, against the precious interests of devotional music.

A volume might be written upon the topics which are here presented. But enough has been said to show that the science of music has become very extensive and important ; and that it is so far connected with the successful practice of the art as to deserve far more attention from the educated class of community in this country than it has hitherto received. A mere glance at such facts and distinctions as are here enumerated, and we might have added to the number, will suffice, also, to convince any candid mind of the great want of such elementary treatises among us, as might be adapted to the existing state of cultivation.

Under these circumstances the appearance of a small volume embracing a rich fund of technical information, cannot fail to be regarded by the friends of musical improvement as an event propitious to the best interests of the cause. The author has rendered an essential service to

the community, which no doubt will reward him with a liberal and grateful patronage

The materials for such a work were numerous, and not difficult of access. Nor is any great share of originality expected in a work of this nature. The writer has condensed his materials into a small compass ; and has made occasional contributions from his own resources, which will enhance the value of the work.

Such, however, is the present state of musical science, that no small share of labor and discrimination are required to make an author always consistent with himself. Though he compiles from the best authorities, he will be liable to copy many contradictions and discrepancies, without suspecting that he has done so. For instance, the author gives us on one page what purports to be the instinctive characteristics of certain pitches or signatures in which music of the great masters has been composed. On another, he brings forward the cries of animals, the noises of insects, and the voice of nature, in its multiplied operations, as corroborative of that theory : but on a third, we are informed of the singular fact, that within these few centuries past, the concert pitch has fallen more than the distance of a whole tone ; which circumstance, if true, and we suppose it must be, is of itself amply sufficient to overturn the theory of instinctive characteristics which he has stated with so much confidence, and illustrated by so many beautiful inferences, from the million voices of animated nature.

Such mistakes may sometimes be pardoned in a compiler who never originated them. We should have been better satisfied, however, if he had more frequently given us his authorities : the origin of the mistakes would then have been more easily discovered. This point is the more important, because much that passes under the name of musical theory, is entirely fanciful and fallacious.

In regard to other points, the writer has been more happy. Did the limits of the present article permit, it would give us pleasure to quote him at full length, on several articles that relate to devotional music, vocal and instrumental. The organist who hates simplicity and loves display, will find under the article accompanist a most righteous rebuke, and one we should hope, that might prove salutary :

“ It is to be regretted that so few instrumental performers understand the nature and design of accompaniment in church music ; that it is not for display, but to sustain and harmonize the voices. The prevalence of a frivolous taste is the more to be regretted, from the influence possessed over the feelings by the mere powers of the instruments, particularly the organ. Ecclesiastical music is of a perfectly distinct character

from theatrical. The preservation of this distinction depends mainly on the organist, or other instrumental performer. It is his duty to mark it by broad and intelligible lines, so that the instrument may speak a language comprehended by the devout, however dark and uninteresting to the profane. Yet it not unfrequently happens, that this distinction is confounded by the very individual whose duty it is to observe it; but who, from the want of a devotional spirit, burdens a sacred composition with secular ornaments. Place before him a tune of genuine church character, rich and full in harmonious chords, and instead of retaining its majestic simplicity, he treats it as a mere ground for his variations. He has no idea of confining his talents to the province assigned him, as a channel for communicating the mind of the composer to the mind of the hearer: but proceeds to crowd a choral, the design of which is best understood by the absence of every kind of decoration, with such a multitude of turns, flourishes, interludes, shakes, trills, appoggiatures, and other expletive notes, that the unfortunate tune is totally overwhelmed under a mass of ill-judged musical commentary." p. 18.

So much for the organist.

"In our country churches too, where organs are not used, the instruments often play the air in octaves or play the alto or tenor above the treble, in addition to the above misplaced ornaments. The design of the psalmody is thus frustrated. The congregation are unable to understand, and cease to accompany it. The imagination may indeed be amused, but the heart remains uninterested, while the attention is distracted and overwhelmed. Such an attempt at display exhibits not only want of taste and judgment, but also want of science. The fact is, that music resembles every other art; the farther a person advances in the study of it, the more does he delight in simplicity of manner, the less is he attracted by superficial ornament, and the more fastidious does he become of coxcombry and conceit." p. 18.

The above remarks will, in the main, commend themselves to every man of true taste; unless his heart is wholly dead to the interests of devotion.

But the accompanist is not the only personage who is admonished by the writer before us:

"Were a spectator from the celestial world to come into most of our congregations, he would regard the singing as any thing else than a devotional exercise. The causes of the desecration of this sacred service are various.

"1. The singers are too often persons of irreligious or light character, and consequently cannot enter into the feelings of the sacred poet. Their irreverent behavior during the other services has been the cause of scandal in many churches. Whoever has frequented the pews of the choir, must have remarked their general indifference to the duties in which they are engaged. The singers busy themselves with the leaves of their music books, or hold conversation in an undertone; while the instrumental performer may possibly be engaged in a pantomimic exercise upon his instrument, eagerly thrumming the voiceless keys. How

can it be supposed, that such individuals stand in the same relation to God as the rest of the people? or that they differ in any essential point from the noble instrument around which they congregate?

"2. Great fondness for display. This second cause follows from the first

"3. The practice of hiring secular singers to perform the singing in a church. It can never be expected of such characters, that they should at once exclude from their minds the levity and impurity of their daily occupation, and assume the devotion which is becoming in the house of God.

"4. Extreme jealousy of interference, which renders the labor of a reformer a most severe and self-denying duty. The objection to reform is usually compounded of two ingredients, ignorance and self conceit. It proceeds from an utter misconception of the real design and nature of the service. Singers frequently persuade themselves that the psalmody is entirely their province; and reprobate any attempt at interference, as an infringement on their rights.

"5. The character and pretensions of the chorister. The same remarks apply to him as above to the choir, only with more force.

"6. Bad taste in the choice of tunes and style of performance.\*\*\*It often happens that the whole character of a tune, in itself chaste and ecclesiastical, is destroyed by a tasteless performance.

"7. The inattention of the congregation, who by their listlessness appear to regard the time of singing as a season for relaxation, or an intermission, to give them an opportunity of attending to their little private concerns.

"8. The disregard and employment of the clergyman, who is often turning over the leaves of his sermon, or looking out the next hymn, which ought to be done at home, or looking for a chapter in the Bible, or in adjusting the Bible, &c. about the pulpit. Can he blame the choir for handling their books and instruments during prayers, while he sets such an example? Or can Christians censure them for not singing with devotional expression; while they themselves appear to regard the exercise as any thing, rather than devotional." p. 76.

The above admonitions contain quite as much truth as severity. They are timely; and we are happy to infer from them, that the author before us, takes a lively interest in the cause of evangelical piety.

(To be continued.)

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*For the Musical Magazine.*

#### TRAITS OF MUSICAL HISTORY.

Your readers need not be informed, Mr. Editor, that in ancient times the patriarchs, prophets, princes, and kings were the friends and patrons of musical cultivation. Persons of either sex, high and low, rich and

poor, old and young, would engage together in the sacred minstrelsy. The performances were decent, orderly and expressive. Good people never thought of being too dignified for the employment. The office of teacher was honored. Among the Jews it appertained to one of the great families of the Levites; and the numbers that were skilful, amounted at one time to full three thousand. Really, if there were as many hundreds at the present time, who understood their business and were influenced by the right spirit, we should see what a change would be effected in the sacred music of our country.

The fair daughters of Israel were not afraid of being too conspicuous among the singers. Princesses and prophetesses could act as leading minstrels. Neither pride nor shame, could prevent them from doing their duty. There was no casting off responsibility from the middle-aged; no insisting that it is the work of children alone to learn to sing; and probably there was at that early period no special neglect of juvenile instruction. Parents had entered into solemn covenant with God, to give their children a thorough religious education, and devotional singing was one of its regular branches.

But I forget: there is one remarkable instance of pride recorded in the Scriptures. "How glorious was the king of Israel to-day," cried the sneering Michal to her royal husband, who had just been leading forth his subjects in the songs of thanksgiving at the bringing up of the ark of God. She despised the sweet singer of Israel from her inmost soul. A proud daughter of a wicked king, and a wicked wife of a good king! Her example is a beacon for the warning of others. Though she was written childless, her race seems not yet entirely extinct. Some who have but a small share of her titular dignity inherit all her haughtiness of heart. All are not such: many are found to set a noble example in forwarding the praises of God among his people.

In the days of Solomon's religious declension there was very probably a declension in ecclesiastical music. He "gat him men-singers, and women-singers, and musical instruments of all sorts;" and, for any thing which appears to the contrary, he might have given sacred concerts and oratorios more splendid than were to be met with in all the world besides. The wealth and the talent of the surrounding nations were before him. With the daughter of Pharaoh for one of his royal queens, he would be very likely to collect an Egyptian band, who in that learned country, might be far better minstrels than were to be found among his own people. He was a great amateur, and a poet who furnished a multitude of songs. He was the wisest of men, and did his utmost; yet he

found at length that every thing was not exactly right. We soon hear him cry out, "vanity and vexation of spirit." The art has not changed its nature since his day. *Exhibitions of sacred music*, when there is no *higher object* than that of amusement or display or scientific improvement, cannot fail to have a blighting influence upon the public taste.

In the apostolic age there must have been little of *regular* cultivation among good men, though Paul in his allusion to the subject shows that it was not disregarded. "Except the instruments give a distinction in the sound," says he, "how shall it be known what is piped or harped?" "For if the trumpet give an uncertain sound, who shall prepare himself for battle?" Practice-rooms and leisure evenings for rehearsal were not easily obtained where men were persecuted, afflicted, tormented, and driven into caves and dens of the earth. Yet singing the praises of God was not neglected even then. The Saviour's birth was announced by a *choir* of angels, the disciples sung at the institution of the holy supper, Paul and Silas sang praises at midnight in the depths of a dungeon, and it was given in charge to the members of the churches to admonish one another in psalms and hymns and spiritual songs. The primitive believers soon obtained from the heathen the appellation of psalm-singing Christians. In process of time, the practice so prevailed that whole nights would be spent in singing hymns; and martyrs even went into the flames with songs of triumph upon their lips. How remarkably the scene has changed in these modern days! One, two, or three short hours in a week during a few leisure months in the year, are the most that will now be devoted to this delightful employment, while the numbers who attend, are diminished a thousand fold.

The dark ages of papacy did much for music as an *art*. The monks for centuries were almost its sole depositories. But while they protected the art, and made in reference to it, many valuable discoveries and improvements, they also loaded it with useless restrictions and cumbrous ornaments. They pampered the bodily mechanism of music, till the soul of it fled. Musical compositions were then any thing rather than expressive. They were often like puzzles or enigmas or complicated machines. Sometimes no less than thirty or forty parts were embraced in a single score for voices, all moving in fugue and strict imitation, to the entire confusion of the words of the sacred text. But this was not all; the lapse of centuries brought Solomon's experiment again into operation. Hired men singers and women singers, the best that could be any where obtained, were employed with little reference to moral or



religious character, to sing in the chapels and theatres, till the secular and ecclesiastical distinctions were nearly blended and forgotten. In the catholic countries, up to the present time, these distinctions seem scarcely any thing more than nominal. The masses, the motets and the operas, are much in the same style; and the object of the musicians appears every where the same, that of the exercise of musical skill or the display of talent.

The Reformation threw aside a multitude of musical abuses. The reformers introduced into their worshipping assemblies, a style of sacred song, quite as distinguished for its simplicity as the previous style had been for its elaborate contrivances and combinations. The Psalms, translated into the native dialect of the reformers, and sung in a simple, chaste and consentaneous manner, produced influences that for ages had been forgotten. Christians were once more alive to the subject. Not only congregations, but families and whole villages became vocal with the praises of God. Luther was himself a composer, and a few of his airs are still used in the evangelical churches of christendom, though more than three centuries have elapsed since they first appeared. Some of the Reformers, Calvin and Knox for instance, went further than Luther in rejecting the established musical style. They introduced, it should seem, or rather they revived an obsolete species of chant, equally destitute of rhythm and of melody. It answered a good purpose for a little season, but its insipidity soon threw dullness into the exercise of singing, and lead the way to other abuses which were the natural offspring of neglect. For a long period, the authority of the reformers kept that music in use; and to the present day it is to be found in some of the obscurer churches.

A reaction gradually ensued. Christians in England especially, were determined to have good music. The simple melodies of Luther and his cotemporaries were clothed with harmony. Anthems and services, in the style of the simple productions of the Italian school, soon followed the psalms; and there was some danger, amid these manifest improvements, that the whole lumber of the Romish contrapuntists would eventually find its way into the evangelical churches. So difficult is the work of reform in all matters of taste, even when religious principles are involved, that one extreme is liable to be followed by another in endless progression. *Radical* abuses may be suddenly removed; but no standard of taste, however erroneous, can be wholly prostrated at a single blow, without leading in time, to errors of an opposite character. Genuine taste is not a thing of sudden growth. It may be led gently on-

ward by slow degrees ; but time, experience and observation are indispensable to its favorable advancement. Innovators of the present age seem not fully aware of this principle, and the musical commonwealth of our favored country is not without its dangers, at the present period.

But what a foundation was laid during the period of the worthy reformers, for endless diversities of taste. A declension of devotional interest in ecclesiastical music, was the inevitable consequence. But England so frequently changed religious masters, in the persons of her kings, that the style of her sacred music was not likely to become speedily settled.

The introduction of the Italian Opera into England, formed a new era in the history of the art. It had its friends and its enemies. Addison and Steele saw clearly that there were some objections to a thing of such exotic growth. They showed in the *Spectator*, that the gratification which multitudes were receiving, was by no means of an intelligent or legitimate character, and that the prevalence of vitiated taste would be the necessary consequence of such a course of management.

Their reasoning was undoubtedly correct ; and it is just as sound and just as applicable now, in all parallel cases, as it was near a century and a half ago. England, to this day, has really no settled national style of music. She continues to feed upon exotics, and to undervalue the articles of a more wholesome diet. How far her American descendants have been suffering from similar causes, it is perhaps difficult to say.

But what was to be done ? Italy had all the science and talent and taste in the world, herself and her friends being judges. At that time she certainly held the supremacy, and gave laws to the empire of taste. There was, therefore, but one alternative. Men of affluence, rank, and education must have objects of tasteful gratification ; and the same motives that led them to Italy for models in painting, sculpture, and architecture, led them also to cultivate and admire and patronize the Italian music. The style was never really nationalized. It was inimitable, and deservedly admired by those who knew how to appreciate its particular merits. But it was also the occasion of one serious injury ; it added to those diversities of taste which have prevented the English from establishing any thing which can properly be called a national school. They are indeed a musical people. They spend much time and labor in cultivation ; and contribute much for the general advancement of music. But if I mistake not (and their own critics have advanced the same opinion) they treat music rather as a fine art, than as a gift of a widely diffusive nature, calculated to enlist the exertions and sympathies, and better the morals of the community at large.

It seems not strange, therefore, that educated men of that nation, should have entertained conflicting sentiments with regard to the whole subject; and that many of them should have even regarded it with contempt.

When Handel first came to England under the patronage of George the II., he gave his oratorios almost to empty houses; and when he quarrelled with Buononcini, Swift ridiculed the art and sneered at the composer. Pope it would seem cared little for musical performances, and never more than once in his life, perhaps, *condescended* to write poetry especially for musical purposes. His predecessors Shakspeare and Dryden entertained a different view of the subject. Johnson was too morose and unsocial to be a musical admirer. Speaking in his Rambler on the subject of *compliments*, he says, "they glide off from the soul like *other music*." Burns, Campbell, Moore and perhaps Byron, had all an indifferent taste for music, and not a few prejudices against scientific cultivation. Rev. Messrs Newton, Cecil, Legh Richmond and others of the worthy clergy, manifested much sensibility to the charm of such music as could be felt and appreciated by unscientific listeners, while they agreed in deprecating the influence of those performances of *sacred* oratorios in the theatres, which were got up by the professional talent for the amusement of a mixed audience. Newton in his sermons on the texts which are embraced in Handel's Messiah has many sensible remarks on the subject. Though some of these must seem severe and others illiberal, particularly to readers who are worldly minded, they contain important statements and inferences which can neither be answered nor gainsayed. Those of your readers who think more of the glory of God than of the praise of men, would do well to canvass the opinions of such men as Newton and Richmond, before they subscribe to all the notions that are afloat on the subject of musical performances. Legh Richmond was evidently a man of taste, yet his opinions are firm and decided. Cecil was not destitute of taste as appears from a small number of his published melodies for the Church. Philip, the worthy author of the religious "Guides," which are beginning to circulate and to be admired on this side of the Atlantic, entertains so far as I have seen, the most correct and interesting views of this subject of any clerical writer of the present period. Your own views, Mr. Editor, so far as I am permitted to know them, are entirely met by that writer.

From the preceding hasty glance over the field of musical history, a few things must appear obvious.

1. Conflicting diversities of taste will increase and prevail much in proportion as the great ends of musical cultivation are disregarded. Let exotic novelties be substituted for genuine pathos, and feats of execution for chaste simplicity, and the public taste will continue to deteriorate, while the majority of the population will sink into indifference. Musical men and amateurs will then be left to adopt their own opinions and settle their own quarrels. But let genuine feeling and just principles once gain the ascendancy, and a good foundation will be laid for lasting improvement.

2. Theatrical music as now cultivated is decidedly injurious to the public taste, and in many respects unfavorable in its tendency to genuine improvement in the art. Something far beyond the love of distinction, the pride of display, and the studied affectation of feeling is required to secure the great ends of music. Professional skill is comparatively of little value while it wastes itself upon such empty objects.

3. The music of the Italian opera has some advantages over that of the theatre. It embraces more talent in execution, and brings out the musical productions of the great masters of Europe. It also hides a multitude of poetical indecencies and literary outrages upon morals, amid the accents of an unknown tongue. But I leave it to the persons who frequent such places as the theatre and the opera, to adjust the points of comparison between them. Taken together, the two institutions control in the most absolute manner, the character of our secular compositions; and while our sons and daughters are regaling themselves with such music, they are at the same time, imperceptibly acquiring a disrelish for music of a more useful character. Is not this a serious evil?

4. *Sacred* music of the oratorical or dramatic character, originally composed not for worship but for amusement and display, is very liable under the best possible management, to be performed in a manner corresponding with its original intention, especially when persons of irreligious feelings and anti-christian character become chief performers and assume the direction. Christians are not to look upon the oratorical school, therefore, as the great agent of a musical reform. Much good may chance to flow from such a source, but *deliverance* must spring from some other quarter. I am not going to undervalue the labors and exertions of the conscientious patrons of the oratorio; or by any means to speak lightly of the incomparable models that have been furnished by the great composers. I only say that they cannot effect every thing to which they would seem to aspire. They are by no means

likely to become the instruments of a general reform among the unmusical classes of society, which after all constitute the great body of the American people. The works of Shakspeare and Milton, and Young and Byron for instance, are valuable in a literary point of view; yet they must have their appropriate place. They will never wean the illiterate from humbler verse, nor convince the truly pious of their habitual neglect of devotional hymns. But,

Finally, if the intrinsic nature of music has really undergone no change since the days of the "wisest man" that ever lived, is it not our duty and our wisdom, to endeavor as far as possible to profit by his experience?

Music is the natural expression of feeling: let us become *personal cultivators*, and we shall *learn* to feel. Let us carry into our social circles, such music as is adapted to promote diffusive happiness, and into our family and closet devotions, such as by the blessing of heaven will tend to kindle us into pious emotions. Let our little ones be taught from their early infancy to lisp the praises of God. Let music be habitually interwoven with our sweetest social enjoyments. Let it be carried into our primary schools and higher seminaries as a regular branch of education; and let our public and private rehearsals be conducted with strict and constant reference to the nature of the music, the character and circumstances of the audience, and the preservation of the purest morals. Let the church also have her special schools of pious cultivation. Let all this be done, and a different aspect of things will soon be witnessed. "I speak as to wise men." Your readers will understand what I say, and in no instance I presume, be tempted to misinterpret my meaning.

KENANIAH.

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#### RECENT PUBLICATIONS.

AMONG the various publications of the day that have relation to musical subjects, we have room in the present number only for the following:—

DYER's third edition of a selection of upwards of eighty favorite and approved anthems, set pieces, odes, and choruses, from the works of the most approved authors, &c. &c., with biographical sketches of the several composers; also a supplement, &c. &c., by SAMUEL DYER.—Philadelphia, *J. G. Auner*, 1835, pp. 250.

Mr. Dyer's publications have been several years before the public. The third edition of his anthems embraces some important improvements.

COLE's pocket edition of psalm and hymn tunes, containing most of the tunes used in the different churches. New-York, *J. P. Cole*, 1834, pp. 272.

Mr. Cole has long been favorably known in this city as a teacher of church music, and leader of oratorios, concerts, &c.

THE BOSTON ACADEMY's collection of church Music, consisting of the most popular psalm and hymn tunes, anthems, sentences, chants, &c., old and new, together with many beautiful pieces, tunes and anthems, selected from the masses and other works of Haydn, Mozart, Beethoven, Pergolesi, &c., &c., including also original compositions by German, English and American authors. Published under the direction of the Boston Academy of Music. Boston, *Carter & Hendee*, pp. 357.

Messrs. Mason and Webb are of course, editors as well as proprietors. They are too well known to the public to need a paragraph from us.

THE MOTHER'S HYMN BOOK, compiled from various authors, and private manuscripts, for the use of maternal associations, and for special occasions of social and private worship. By THOMAS HASTINGS. New-York, *J. P. Haven*, 2d edition, 1835, pp. 192, 32 mo.

This little work is now stereotyped for the convenience of an extended circulation. It contains among other things, several beautiful hymns from Rev. Dr. Reed of London.

THE MOTHER'S NURSERY SONGS, adapted to the cradle, the classroom, and the family altar. By THOMAS HASTINGS. New-York, *J. P. Havens*.

The materials of this work are mostly new. It contains contributions from Mrs. Sigourney, Mrs. Brown, Rev. Mr. Alexander, &c.

APPENDIX to Musica Sacra, &c. &c., by THOMAS HASTINGS. Utica, *William Williams*; New-York, *J. & N. White, Collins & Hannay, Leavitt, Lord & Co.*, 1834.

This work embraces many proper metres adapted to hymns that have recently come into use. It is published in a detached form, as well as in the same volume with the larger work.